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EUE's Overture Films Set To Move Into Music

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formation of what he calls the Entertainment Group. The logical areas for the group to investigate were music videos and home video. Overture Films is an offshoot of this.

"We had to ask ourselves if music video is a business," Ruscin said, "and did it fit into our plans? The answer to both those questions was yes."

But Ruscin pointed out that the usual approach of a commercial house would not work with the music producers and record labels who control the music video business. "The music industry is quite different from the advertising industry," he notes. "It's different people and different approaches. We found that the labels at first didn't relate to the commercial reels, so we decided to set up this separate entity and to attract only top names from the music video directorial ranks," he explained.

"We're basically a packager," Ruscin continued. "Our strength is in assembling the right creative team to work with the artist and label personnel from pre- to post production."

The productions of Overture Films will extract from and utilize the financial and facilities support of its parent company. Ruscin is in the process of putting together what he terms a complete array of international directorial music talent. Negotiations with many are still pending, which prevents him from divulging names, but he says he has interested parties that represent all forms of specialties that a producer might want or need in the making of music videos. These include concert directors, video artists, special effects/computer graphics directors, feature film directors, concept oriented directors, dance directors—all in keeping with Ruscin's image of Overture as a packager. "Our idea is to take the music people from start to finish. Assemble a creative team, provide directors and facilities, on either coast if needed, and arrange for all post production." Ruscin believes that the facilities strength of parent EUE will be of great importance to this aspect of Overture's appeal.

Currently, Ruscin says he has about 12 directors on the line. He notes that some music video production companies have begun to put feelers into the advertising community, testing the waters for possible commercial work. Will Overture provide an opposite situation—a music video outlet for EUE's commercial directors? Ruscin says that while there is some cross-over production possibilities, that is not the primary reason for putting together the unit.

"This is not just an attempt to put EUE's directors in the music video business," he says. "We've set this up as a separate entity purposefully, and have gone in search of qualified music video directors to make this venture credible in the eyes of the music people. We don't want them to think this is just another spot company getting into the music video business." Ruscin believes that as the EUE spot directors earn their music video chops, they'll benefit from the backing of Overture and EUE.

"I see Overture as a separate creative entity, designed to get into the music video and long form music entertainment fields, with the economic backing and support of EUE," Ruscin summed up. "We're going to do it with a wide array of directorial talent, and we're going to strive to maintain close creative ties and close personal ties with our talent and with our directors. As we see it, moving into music video and home entertainment in this fashion is a natural for us."

Overture Films is presently located in the EUE offices at 222 East 44th in New York, but is currently designing new space at 227 East 44th.

Sales and production representation on the East Coast will be handled by Robin Parkinson and Lynne Rouffa. On the West Coast, sales and production will be the mission of Linda Carhart, who comes to Overture with extensive music experience via Chrysalis Records.

East Coast phone is (212) 867-4030; West Coast, (213) 954-3000.

—Anthony Vagnoni

Video Works Posts Parker Band Tape

A new concept in selling a sound, or a group, to a record company, has recently been elaborated on by Elf Video, and post-produced at the VideoWorks facility in New York. Rather than invite record people to a club and hope and pray that they will attend, the music video has been introduced in an entirely new and innovative application.

Elf's client, The Bonnie Parker Band, a tough, "rock-and-roll" sound, was videotaped in action at a local New York club. Elf's producer/director, **Larry Gumple,** chose to shoot the band in 20 different run-throughs, at 20 different angles and distances, in numerous costume changes, primarily to highlight **Bonnie Parker,** and to give spectators a close-up view of the Band.

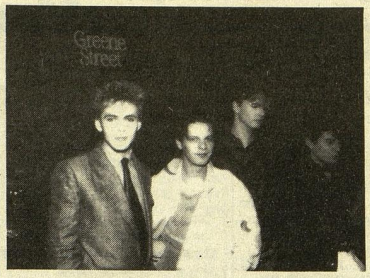
VideoWorks editor, **David Russell,** took the lengthy amount of ¾" material, edited it on ¾" in the facility's sophisticated interformat suite, and then mastered on 1", in stereo.

Elf Video's Gumpel, **Tom Jimenez** (chief engineer), and **Jeff Pollack** (photography director), are all professional technicians, not production people, therefore having an in-depth understanding of the "whys" of editorial decision-making and techniques, and were extremely pleased with Russell's sense for creativity and his obvious enthusiasm at the controls.

The VideoWorks DVE and Chyron IV were utilized throughout the 4:20 music video clip, adding various creative effects and moods to the sound of The Bonnie Parker Band. The single, "I'll Be Here," music video is currently being viewed by a number of "hot" labels, and is already being considered for entry into next year's video award competitions.

The VideoWorks facility now includes two state-of-the-art 1" broadcast editing suites, a ¾" to ¾" or ¾" to 1" interformat suite, and a new film-to-tape color-correction system. For additional information contact **Alan Mitosky** or **Lisa Mauro** at (212) 869-2500. VideoWorks is located at 24 W. 40th St., in New York.

Greene Street Hosts Video Intros



A tropical oasis in the midst of the Soho artistic community, the Greene Street Cafe has often been used as a setting for the premier of musical videos as well as for the "drop dead" press party to introduce a new video to the music press. This multi-faceted artistic complex which encompasses a restaurant, nightclub, art gallery, upstairs entertainment room plus a new cafeteria style gathering spot—the "Soho Kitchen & Bar" has proved to be an irresistible combination to record companies looking for a spacious and elegant space that also combines the relaxed ambience of the downtown Manhattan scene. Three story high arched brick walls, an immense earth toned mural depicting early New York plus soaring tropical palm trees have provided the perfect backdrop for events which have featured artists ranging from Kid Creole and the Coconuts to Stevie Wonder.

Recently, the English band Duran Duran chose Greene Street for their New York press conference as well as the world premiere of their new video "The Reflex" taken from their latest album "Seven and the Ragged Tiger" on Capitol Records. The wines were personally selected by the group's manager **Paul Berrow** and the imaginative hors d'oeuvres reflected the international appeal of the group's music. The second floor cabaret space (which is accessible through the balcony of the restaurant) was utilized as a holding area where video crews could set up their equipment for the personal interviews with the group that followed. This event was the only time that Duran Duran was available to the press throughout their New York concert series at Madison Square Garden. A steady downpour kept the expected avalanche of female fans to a manageable size. The group received the news that they had just been elected the number one group in England by *Melody Maker* magazine with relaxed good humour as they mingled with the international music press. The uncontested highlight of the event was the premiere of the group's new video which was rushed by plane from Australia and arrived just in time for its worldwide preview at the Greene Street Cafe.

For information on planning a music video event at Greene Street, contact **Pat MacIsaac** at (212) 925-2415.

Music Motions Shoots Carly Simon Video For Theatre Rental

Pictured (l. to r.) are Tom Hayes, President of Music Motions, Carly Simon, and Mike Oblowitz, director and cinematographer. In rear is Joanna Simon, Carly's sister.

Music Motions, a new company producing and distributing music shorts specifically and exclusively for theatrical exhibition, has just completed Carly Simon's "It Happens Everyday."

The four minute clip had been invited to Show South, the annual convention of the Southeastern Chapter of the National Association of Theater Owners, where it was unveiled April 24th before an audience of over 300 exhibitors and distributors.

Directed and photographed by **Michael Oblowitz**, "It Happens Everyday" is a ballad which takes place in a diner setting inspired by the paintings of Edward Hopper. Utilizing period flashbacks and poetic motifs, the story is about a woman who has broken up with her lover.

Music Motions, a New York-based corporation, founded by president **Tom Hayes**, the film's producer, and **Shant Hovnanian**, partner and real estate developer, will be compensated for each production's investment through theatrical rentals. The company plans to continue producing and distributing music shorts to both enhance the movie-going experience for the general public as well as maximize the viewing quality of the recently developed "music video" art form.

Music Motions may be reached at (212) 289-0675.

Tam/Smith Produces Christian Music Video

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by MTV. Yet the audience is large and growing."

"Churches can't decide to accept or deny the music but it appeals to kids more than traditional church songs." Tam sums up Christian-rock by saying, "From my conversations with Leslie and from seeing her and other popular Christian-rock bands like Petra, I have realized that this is not only good music, with the potential to be popular to an even larger audience, but it is also music that will leave the listener (or viewer) with an optimistic view of the world and themselves."

Production of "Heart of Hearts" required both location and studio shooting. An old dance studio with ballerinas, the interior and exterior of an abandoned hotel with extras, and various studio setups at Television Associates were all necessary. The dance studio and the hotel both relied on ambient light and the effects were as expected—moody.

For "By My Spirit," a song off Phillips' soon-to-be-released album, a sentimental look was achieved with Leslie, her piano and lots of blue gels. The effect is one of a cool blue setting contrasting with Leslie's white dress and white baby grand piano.

In addition to their studio, Television Associates provided their 1" production package, and **Carol Cassera,** engineer. **Tim Stockhouse** was the cameraman, **Helena Jackson** and **Mark Otewalt** handled lighting and **Karen McCarthy,** production assistant, rounded out the crew. **Ann Callahan** is executive producer for Light Distributors.

Post production was completed in T.A.'s Epic Suite.

Tam/Smith provides all forms of commercial, industrial, and promotional video or film production. With two locations, they can be contacted at (408) 980-9922 or (415) 938-8866.

National Video Posts Raccoons' Special

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syndication, cable, and home distribution. Rapidly approaching "classic" status, "The Christmas Raccoons," first in the series—originally broadcast in 1980 and the #1 children's syndicated special—was rebroadcast in December for the fourth consecutive year on approximately 150 network affiliate stations.

National Video Center vp/general manager **Jeff Pastolove** has arranged for the U.S.A. Network airing of a three minute hockey segment from "The Raccoons—Let's Dance!" Highlighted by a Leo Sayer performance of Gillis' song "You Can Do It!," the animated segment will appear during the Stanley Cup Playoffs.

A $4.7 million Raccoons weekly animated tv series is currently in production, and account executive Steve Ostrow reports that National Video Center will play an active role in its post-production.